

DAINTY LIGHT GOWNS.

Diaphanous Beauty for Wear in Summer.

PANORAMA OF NEW FABRICS

The Tucked Skirt to Prevail in the Thin Costumes.

Contributions to Fashion of the Lenten Season—Dainty Effects and Light Colors in the New Materials—Graceful Modes for the Lawns, Dimities and Organdies—Lace Insertion and the Other Trimmings—Plaited Skirts and Cloth Gowns—Bodices of the New Thin Dresses—Pique Skirts—Summer Gowns for Children.

The season has attained every available height of success in dress and fashionable festivity, and now the days of penitence and renunciation are about to begin once again. However, the Lenten season has some consoling features even from fashion's point of view since sackcloth and ashes have ceased to be literal quantities. It simply shifts the scene, and woman is promptly supplied with fresh incentives and renewed opportunities to repeat her many transgressions and revel in summer fashions at the same time. New materials, gowns and hats are emphatically in sight already, and prophetic visions of things to come are very beguiling as a pastime between devotions and Lenten lectures. The whole plan for the summer campaign of dress can be mapped out and all the old gowns remodelled for future use. Winter fashions may be very fetching, and quite the acme of elegance, but it is the diaphanous things for summer that have the greater attraction. Women are unconsciously conscious of the fact that their charms are enhanced by the dainty effects and light colors, and there can be nothing else quite so fascinating in dress as the prospect of a fashionable summer outfit in this year 1900. At least the possibilities are great with such a panorama of beautiful fabrics in sight. It is impossible as yet to give accurate reports of fashion's schemes for summer dress, but a few hints as to the mode of making some of the simple thin gowns may be useful and quite to be trusted as well, since many new models are already shown. Something entirely new and extreme in style may be launched later, but it is always safe to conclude that it will not be very promptly received into

organdies, and encircle the skirt in two or three rows above the ruffles as well. Some of the ruffles, if not in the narrowest widths, are shaped partially circular, so they require very little, if any, fulness at the top. Another feature of trimming muslin gowns is the use of very narrow Valenciennes lace insertion, both black and white being employed in the same gown in alternate rows. It is set in around the skirt and bodice in both wavy and straight lines, possibly four or five



rows above three tiny ruffles, and a two-inch space between them.

Alternate frills of black and white narrow edging are also used, one lapping a bit over the other. Narrow white Valenciennes insertion, with black velvet baby ribbon sewn flat on either edge, is very effective in some colors. And again white satin baby ribbon is used in the same way. Very pretty skirts are made by tucking them around the hips in graduated lines reaching to within ten inches of the hem directly in front, the tucks shortening toward the back, where they are not more than twelve inches long. A wide lace insertion carried down the front in a straight line with tucks beginning on either side is very effective. The same insertion is carried around the hem of the skirt and up the front of the waist, which is also tucked for its entire length in the back and half way down to form a yoke in front.

There are some misgivings about the plaited skirts for cloth gowns, as it is predicted that they will soon go out of fashion, but all kinds and conditions of tucks will be the leading feature of thin gowns. Some of the latest skirts show either plaited on each side, with a box plait in the middle of the back, or a plaited front breadth, whichever style is more becoming to the figure is used. One



ing season as well. All the varying modes which have formed the procession during the winter are reproduced most effectively in this department, and whether they are plaited all around or not, the inevitable box plait adorns the back. Rows of embroidered insertion trim

The double revers collars are very much in evidence among the linen and pique gowns and not always of contrasting colors, as the same material is used for both. A pretty model in chamois, always pretty for children, is pale blue dotted over with black spots, and shows the cape effect around the shoulders. This is made of the chamois, and lace, through which black velvet ribbon is run. In muslin there is a tucked gown trimmed with lace insertion, set in up and down, and around the skirt in scallops above an accordion plaited flounce.

Guipure necks and chemise vests are the prevailing features of the waists, and the bertha cape for a finish around the yokes is quite as popular as ever. Tiny little white crocheted buttons and tiny gold ones as well are very much used for a trimming, one single row sewn on a band of silk being especially pretty on the silk waists for girls in their teens. Knobs and ends of the new soft ribbons, and narrow velvet and satin ribbons sewn on in rows are elements in the success of the muslin gowns.

FASHIONS IN MOURNING.

Much Brighter Effects Now Sought Than Formerly—Some Examples.

The dress of dress for mourning have a significance which may be interpreted in various ways.



as the personal sentiment of the wearer may dictate, or as some recognition of one of the manifold conventions which hedge about a woman's life, and one to which it is often easier to respect than to repudiate, in spite of the depressing effect of black garb. The black clothes are a means of expression, and while the extreme fidelity to the fashion for wearing them may be in inverse proportion to the sorrow it is supposed to express, it is not always an empty form.

Mourning attire has been lightened very much during the past few years, and more attention



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de suede is a new material for mourning gowns, very soft and apparently durable, with a dull finish, like suede leather. Heuristics cloth, serge, nun's veiling and dull finished peau de soie are the materials most generally employed perhaps, as every one cannot afford crepe gowns.

The character of the mourning worn is distinguished by the limitations of the dress allowance quite as much as any other influence. The widow's mourning is supposed to be the deepest variety if she conforms to the conventional customs in this regard, but fortunately this is optional in this country and she wears the materials

for ladies and gentlemen, when of my make, possess every advantage of lightness, individuality and quality, and are natural in appearance as to defy the closest inspection.

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unequaled in style, variety and quality; every one is an original creation and is therefore exclusive; the assortment comprises only the genuine tortoiseshell, amber, jet, rhinestones, satins, velvets, laces, etc.

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beauty, and so the study of artistic becoming elements has brought a welcome change in the general character of mourning gowns. All the mourning fabrics are so much improved, so much lighter in weight and finer in texture that the closest material is the first step toward a successful mourning gown. The use of chiffon and plain fine net for yokes and sleeves, either tucked or shirred, is a charming feature, and then there are so many pretty black passementeries of silk and fine braid and dull jet beads that it all gives opportunity for variety. Crepe is very generally worn for gowns, trimmings and long veils by those who feel that this is the one fabric most suitable for deepest mourning. But there are no end of things as substitutes for this, as so many materials have the crepe finish. Chiffon and crepe de chine are both crepe for mourning use, and altogether there are as many pretty soft effects as there are among the colors. Flour

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general favor, as the average American woman of fashion prefers to wait a bit and see some of her contemporaries venture over the border before she takes the fatal leap. There are a few who unhesitatingly accept the new thing, quickly see its advantages, and adapt them to their special



needs without making any mistakes; but such ready followers of the mode are the exception. It is quite evident that the tucked skirt is going to prevail among the new thin gowns. All the new materials bend themselves very gracefully to this mode of treatment with the prettiest possible effect, but there is nothing else quite so practical for the lawns, dimities, organdies and wash gowns of all kinds. First, the skirt is gored or shaped to flare at the hem, which is a very important feature, and then the tucks are stitched in up and down, variously arranged in groups or set in evenly all around, beginning at either side of a narrow front, or meeting directly in front as you like, in either case they turn toward the front and may meet again on the side, if the box plait fills in the space at the back. Some of these cotton gowns have a decided box plait in the center of the back, while others are tucked all around and gathered directly in the center for two or three inches. One pretty model in dimity has the half-inch tucks, with little spaces between them, all around except across the narrow front. They are stitched down to within about fifteen or sixteen inches from the hem, where they flare out. The lower portion is trimmed with three narrow ruffles of dimity edged with narrow lace and headed with a lace-edged ruche.

Other skirts are tucked in groups of three, five or seven very narrow tucks, with wide spaces between the groups running up and down above the ruffles. A band of lace insertion sometimes stripes the space between, with very pretty effect. Lace insertions without tucks are also used in considerable lines to trim plain and flowered

thing which is assured in regard to the summer fashions is that there will be variety from which to choose, and the best-dressed woman will be the one who consults her own individuality.

The bodies of the new thin gowns in sight is in the usual simple shape, full in front, but trimmed in all the ways fancy can devise. Three features which stand out prominently just at the moment are the irrepressible guimpes and the cape and fichu effects. The fichu arranged around the shoulders not too low and tied in a knot with short ends in front is a very pretty fashion for some women, providing it is made of chiffon, lace net, or gauze with flat plainings or lace for a finish. Young women who wear large, wide-brimmed hats in summer will find the fichu a very becoming addition. The fichu can be purchased in the shops in the neckwear departments all ready for use, together with the deep cape collars of lace and chiffon. Some of these fit up closely around the neck with a collar, and others are V-shaped in front. All of them are transparent and fall well over the shoulders. There are made of lace with black velvet ribbon run through the meshes around the point of the shoulders, and of lace and chiffon combined. Other varieties, also of lace, show a scroll design of white tulle or silk bands. Certainly, if variety is the point of importance, our summer gowns will have more than usual merit



this season. These lace cape collars are worn with the plain tucked silk waist, transforming it into something quite dressy.

The new white pique skirts are very convincing representatives of the many variations in plait and their continued popularity through the com-

some of them up and down, while others have two rows set in around the skirt above the hem. Puffings with rows of narrow lace insertion between are another element in the decoration of our new thin gowns. One rare lace organdie has a tunic skirt entirely composed of puffings



three inches wide joined together by narrow Valenciennes insertion. It is formed into points around the edge where it laps over the shoulders below, and the bodice is also composed of puffs and insertion. The sleeves of the thin gowns are made of lace or tucked lawn to match the yoke, or of the material like the gown, tucked in various ways—some in groups the entire length, others tucked only a short distance down from the shoulders. One new model has lengthwise tucks beginning a few inches below the front of the shoulder and ending at the wrist. Of course the tucks are narrow, but even so they give a little puff effect to the top of the sleeve, which is very becoming. Little cap effects are seen on some of the sleeves to give the breadth we so much need now that the fulness has entirely disappeared.

A desirable model for foulard silk or any of the new muslin veiling and crepe materials, shows a skirt with two circular flounces, and a tunic overdress with a box plait in the back. The guipure lace is the trimming, and the sash and a wide draped belt may be of white crepe de chine or soft liberty silk in either black or white, as is best suited to the material. The bodice is finely tucked, trimmed with lace and little bands of velvet which are very effective in black. Another striking model shows one of the tucked skirts, with a wide band of venetian lace around the hem. This also forms the front of the bodice, which is made with a tucked bodice of the material edged around with fine band embroidery. The sleeves

transparent lace yoke and sleeves and full puffed, which stand out after the manner of a shirred tuck, around the hem. White organdie forms the next costume, which is trimmed with lace insertion, tucks and ruffles. One encouraging feature of the organdie gowns is that they are not necessarily made over silk. Organdie not quite so fine in quality is used for the foundation dress. The pretty effect of narrow ruchings is shown in another model where they form scalloped lines around the skirt, while the lace trimmed fichu is another fashionable feature. A charming design for crepe de chine is adorned with folds of the same material and applique lace on chiffon of the same color. This forms the yoke and the tunic front.

Summer gowns for children are blossoming out in the shops in a great profusion of pretty colorings and simple as well as elaborate effects. Among the materials employed there are chambrays, ginghams, linens, poplins, and muslins of all kinds, besides the challoes, nun veilings and cashmires. Plaited skirts both in the deep kilt and the narrow tucks, stitched down half the length of the skirt prevail. Pale cream linen seems to be a favorite and the especial feature in trimming is the touch of black and white. One little gown of this material, shown in the illustration, has a black satin belt and a double collar,



one of the same material and another of white pique. The jacket and skirt are both plaited. Gathered skirts, which have never gone out of fashion in the children's department, are varied somewhat by turning the plain narrow front, with two side plaits running over it on either side and gathering the skirt the rest of the way around.

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